



Photo by Dave Vogel

## 300,000 march from White House to Hill

By Paul Schindler and Tim Kiorpes

Anti-war activity peaked surprisingly high this weekend with a dramatic action by the Vietnam Veterans Against the War (VVAW) Friday and a massive rally set up by the National Peace Action Coalition (NPAC) Saturday.

Besides the size of the crowd — police estimates were 200,000; preliminary Justice Department estimates last week had been 50,000 — the mix of protestors from all segments of society struck many observers. More so than in past demonstrations, large numbers of adults were present.

### New support

New elements of support for the anti-war movement were evident at the speaker's platform. Women, workers, Blacks, Chicanos, students, radicals, and GI's all were represented in front of the capitol. Included among the speakers were Abe Feinglass from the Amalgamated Meatcutters and Butcher Workmen, Harold Gibbons, vice president of the International Brotherhood of Teamsters, Coretta King, Ralph Abernathy, Rep. Bella Abzug (NY), and John Kerry from the VVAW.

The speeches showed a growing concern for the cost of the war in Vietnam, both economic

(Please turn to page 6)

## Wellesley says 'no' to men

The Board of Trustees of Wellesley College has voted to continue to award degrees only to women students. In taking the action, the Trustees overruled a commission on education at Wellesley that they had set up last year.

The announcement of Wellesley's intent to remain for women only was made by Nelson J. Darling, Jr., chairman of the Board of Trustees.

Darling said that the trustees, after lengthy deliberation among themselves and with students and members of the faculty, had decided to uphold "the primary purpose for which Wellesley was founded — that of providing women with an excellent liberal arts education."

The trustees took the action they did in response to the recommendations of the commission on Wellesley College. The commission had recommended that the Board of Trustees take the necessary steps to allow degrees to be awarded to men. It asked for a target enrollment for Wellesley of 1700 women and 500 men, with the

men being present in such small numbers on a trial basis, after which time it was to be decided whether Wellesley should become fully coed, or return to its status as an all-women's school.

The President of Wellesley College, Miss Ruth Adams, has dissented from the commission report, asking that Wellesley not become preoccupied with the trend toward coeducation, thus losing sight of its original goals. The trustees decided to uphold Miss Adams' views.

Of course, some male students are now enrolled at Wellesley, but they are only cross-registered and are not degree candidates. Wellesley participates in both the MIT-Wellesley exchange and the Twelve-college exchange with eleven other New England colleges (this group does not include MIT). The Board of Trustees affirmed its support for the continuation of these exchanges.

*The Tech* asked several Wellesley girls what they thought of the Board's decision. It was expected that the girls would oppose it, for the commission

seemed, at the time it made its report, to reflect the views of a majority of the community. Despite this, however, a majority of the girls spoken to favored the trustees' decision.

Some girls said that there were very few high quality all-women institutions left, and that if Wellesley were to become coed, it would be even harder for a girl who wanted to go to an all-girls' school to get a first rate education. Others were more militant in their support, reflecting the hard-line, women's liberation perspective that what the Board was essentially doing was preserving women's freedom from male domination and thus was taking a politically commendable action.

Those who opposed the trustees' decision largely said that they felt that Wellesley had been living in isolation for too long as an elite girl's school, and that the time had come both to liven up the campus politically and to improve the on-campus social life. It was felt that the addition of men would help to accomplish both these ends.

SDS posters depicting Political Science Professor Ithiel Pool as a war criminal precipitated an incident late last week that was resolved by a student government order to remove the posters.

With several administrators and faculty upset over the inflammatory posters and provost Jerome Wiesner himself confronting an SDS member, the Execcomm acted within its responsibility for controlling use of the main building bulletin boards.

The student government statement Thursday night enjoined the SDS from displaying the posters and called on concerned students to quietly remove and discard the posters if seen. Friday morning some posters were reported up, but by Friday afternoon none were visible.

Yesterday morning, however, they were up once again in the lobby of Building 10, posted on either side of a blackboard announcing an SDS meeting at

7:30 last night. The meeting was in progress as *The Tech* went to press. The posters were taken down in the afternoon, presumably by students responding to the student government request.

Ten members of SDS have been notified by the Faculty Club that they may be considered trespassers if they are seen at the Club again and may be subject to internal disciplinary action. In addition, in the related labor dispute, two employees have been notified that their strike actions, if continued, could constitute grounds for dismissal.

### UAP statement

Summing up the Executive Committee's action, UAP Bob Schulte explained that "we thought the common law (for a university) was violated, and therefore we acted."

Institute lawyers had suggested that Pool might have sufficient legal grounds to pursue a libel suit against the posters' distributors.

Control of the bulletin boards was ceded to the students by the administration when the amount of space was increased by the construction of many corkboards through the main corridors. Since the General Assembly could not be called into session rapidly enough, the Executive Committee acted with power to interpret the rules to resolve the dispute.

### 'War crimes'

Development of the crisis began early Thursday when the posters were first displayed. Bearing a sizeable picture of Pool and a "Wanted for War Crimes" heading, the posters charged that some of Pool's work at the Center for International Studies constituted criminal activity. One administrator claimed that the SDS had "hundreds" of the posters made up.

John Wynne, vice president for operations, seems to have been the first administrator to confront the SDS. Around noon he removed a poster tacked up in the lobby of building ten, over the objections of an SDS member who charged a violation of the right to free speech. Wynne reached Dean for Student Affairs J. Daniel Nyhart around 1:30 to suggest that the posters violated the rules set up for the bulletin boards.

That afternoon Nyhart and associate Dean Richard Sorenson met with Schulte, UAPV John Krzywicki, Execcomm member Larry Dagate, and Avi Ornstein, from the undergraduate secretariat. Schulte and Nyhart agreed that students should have the responsibility for resolving any dispute over the bulletin boards; Schulte called an Execcomm meeting for Thursday night.

Initial interest in the 1972 Urban Vehicle Design Competition (UVDC) has already equalled that expressed last year in the final stages of the Clean Air Car Race as more than forty new entries brought the number of preliminary participating engineering schools to 93.

Additionally, an on-going non-profit corporation has been formed to support engineering projects of this nature and to remove the threat of possible financial liability from the organizers of them. The corporation, Student Competitions on Relevant Engineering (SCORE) was set up under the aegis of John Sununu, Associate Dean of Engineering at Tufts University.

Engineering deans from 8 other universities will act as

board of directors. Signing the articles of incorporation with Sununu will be MIT Chancellor-elect Paul Gray and David Ragone, dean of Dartmouth's Thayer School of Engineering. Other SCORE-connected schools include Georgia Tech, the University of California at Berkeley, the University of Toronto, the University of Wisconsin, Carnegie-Mellon University, and the University of Michigan. Some schools have UVDC teams that have already finished design of their vehicle more than a year before the race.

The competition's organizing committee will shortly move to the Urban Systems Laboratory.

Bob Michaud '71, UVDC chairman, said that one persistent problem has been the customary

reluctance of companies and foundations to support a project until it has reached a fairly advanced stage. "The outlook for big money is good in the future," said Michaud, "but right now we're strapped for money to support the intermediate stages of the program through the summer. Most of us are working on the project rather than getting summer jobs. We have a need for short-term money, especially to arrange the UVDC symposium in August."

## Committee to review MIT's proxy voting

By Lee Giguere

The MIT Corporation's Executive Committee has established a subcommittee "to deal with ways that MIT may respond to issues involving social responsibilities of business concerns of which MIT is a shareholder."

While announcing the action Friday to the campus media President Howard Johnson stated that "it is clear we need some special mechanism within the Executive Committee to provide a continuing review" of how MIT exercises its voting rights.

Dr. George Thorn, Johnson announced, has agreed to serve as chairman of the committee, and Carl Mueller and Jephtha Wade as regular members.

The subcommittee has already begun to discuss proposals on the Gulf proxy statements concerning its involvement in Angora. GM, he noted, was a "very real question before the committee." It was his view, he added, that MIT "should make its position clear" before the GM shareholders' meeting next month.

Johnson explained that the subcommittee would be concerned with votes on matters of social concern and would not review every proposal on the

proxy statements MIT receives. Routine questions, he stated, would continue to be decided by the Treasurer of the Corporation. The subcommittee, he hoped, will "evolve a consistent policy on some issues" as it continues in operation.

Johnson emphasized that the Executive Committee's aim was to have an office where "interested parties can register their point of view," in order that the voting process be neither "mysterious" nor "illusory."

Walter Milne, Assistant to the Chairman of the Corporation, is to serve as secretary for the subcommittee in order to facilitate communications. Johnson felt that a visible on-campus office would help to make the subcommittee more available to the community. Milne's office is to aid in the distribution of position papers submitted to the committee, as the actual proxy statements being considered and a record of whatever actions the Executive Committee takes.

"The subcommittee," according to Johnson's official statement, "has been authorized to seek a wide range of counsel in its deliberations." While no students or faculty members have been appointed to the committee, it has been authorized to

(Please turn to page 3)

# Boston Museum adds Muse to exhibits

By Paul Schindler

It's already at the Smithsonian in Washington, and now it's a big draw at the Boston Museum of Science. It's not exactly artificial intelligence, but it makes music, up to 14 billion different combinations. It is an electronic music composer-player created by two MIT professors, Edward Fredkin and Marvin Minsky.

"It" is the Muse — without question the first commercial musical computer designed for the consumer market. Its creation was an outgrowth of Minsky's and Fredkin's work on artificial intelligence. The pair wanted to put "the highest form of technology to use, just for fun." In addition, they stated, "The technology inside this little triangular box is the best available. The Muse offers one the capability of being musically creative while not necessarily being a trained musician."

Fredkin described the invention process a bit differently to his class in "Understanding and Solving Problems" (formerly course number 6.802, now 6.48). In teaching students to work with digital logic, he had noted that, until one reaches a high level of sophistication, there is not much reward for the student. One can make a clock, or a light counter, or a divider, but none of those really do

"November Actions: A Documentary," first broadcast on WTBS in November of 1969, garnered a Major Armstrong Award for excellence in news programming.

As part of the station's tenth anniversary celebration, the program will be re-broadcast this Wednesday evening at 7 pm on WTBS.

Nominations Committee of the GA will be holding hearings tonight and Thursday night of this week for openings on key faculty/student committees. If you're interested, show up in room W20-400 at 7:00 pm.

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**HILTON HOTELS**

much after being created.

Fredkin and Minsky hit upon the idea of combining a clock with the building blocks of digital logic (and, or, nor, nand and counter circuits, in the IC format) to create a device which, under guidance, would compose and perform music. This way, the student gets a result he can actually sense and control. It fulfills the creative desire, and gives a more tangible goal to early work with digital logic.

At least for the first term 6.804 class, the idea seemed to be a roaring success. Fredkin took the class through general problem solving until nearly the end of the term. Then he introduced the class to digital logic, in conjunction with a digital logic board, which enabled all the members of the class to build a primitive Muse. Fredkin was heartened by the accelerated learning which took place.

The basic idea of the Muse is fairly simple. Two clocks are used to create on-off (square wave) pulses. This is the same wave form generally used by the Moog synthesizer, which results in the vaguely familiar sound which the Muse creates. These pulses are then divided into musical tones (on the basis of certain fairly exact mathematical relationships), using a binary counter as the guide.

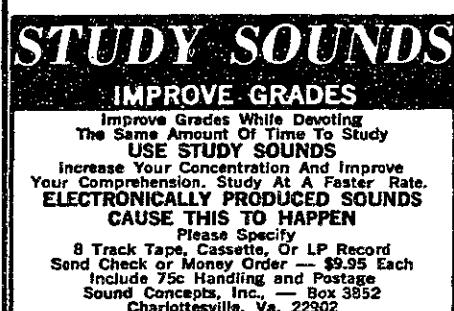
The binary counter serves as a kind of coder, such that when a "one" is counted, the division circuits are set to play a "C"; "two" equals "D"; "three" equals "E", and so on. The number sequence appearing in the coder is determined by a longer counter circuit, controlled by operator available switches. A second clock is used to control the rhythm. Add a volume control and a pitch con-

trol (the latter varies the main clock frequency), and you have a Muse. But it's no use trying to build your own: separate purchase of the IC's and counters would cost much more than buying an already-assembled Muse.

The current Muse exhibit at the Museum is not visitor-operable. Apparently there are fears of damage to the device. Right now, it is playing a piece that will not repeat itself for years to come. The exhibit also features a Muse accessory, the "Light Show" which, unlike many music-to-light accessories, is actually exactly related to the notes being played at the time by the Muse. It makes a rather spectacular display.

In addition to the exhibit, the Muse has now been appended to a Museum program of educational demonstrations for young students, on the topic of music. The Muse wraps up the program, to the delight of many grade-school youngsters in attendance. Under Director Rod Mansfield, the Muse will demonstrate "a practical application of a binary computer system in the synthesis of musical sequences" as Museum publicity puts it. The kids will probably just call it a lot of fun.

Museum Director Bradford Washburn expressed delight at



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**BUDWEISER**

the Muse's presence in the museum. A firm believer in "firing up people while they are young," Washburn stands convinced that unless you capture a child's imagination and inspire his creativity by the time he is eight, it will be lost forever.

At least one eight-year-old showed imagination and flair during the press demonstration. That was Michael Fredkin, the Professor's engaging son, who composed the first piece of music for the Muse, now known as *Michael's Tune*, described by his proud father as "the best piece of Muse music written so far."

Michael composed it on a Muse predecessor, a black box of his father's which was left around the house. Fredkin heard the tune and liked it. It is now the first tune most people play on their Muse since it is immortalized in the instruction book.

The exhibition was donated to the museum by Triadex, Inc., and Selame Design Associates of

Newton. Fredkin is Chairman and Chief Scientist of the XYZ Corporation, while Minsky is a director of Triadex. (XYZ is the parent company of Triadex). Although Fredkin has been in business ventures before, the invention of the Muse was not a case of businessman and scientist co-operating. The pair are both standouts in the field of artificial intelligence. Of special note is the fact that Fredkin is one of the few full professors at the Institute (he received his appointment this last June) who does not hold any degree.

The actual product design of the Muse, as well as the design of the corporate symbol for Triadex, fell to Joseph Selame and W. Grant Hodson of Selame Design. The corporate symbol, a graphic interpretation of a robot's head, is incorporated into the exhibit and conveys the inter-relationship between human reasoning and the computer process.

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# An end to requirements

By Harvey Baker

In the past, *The Tech* has urged the abolition of some specific general Institute requirements, such as the chemistry requirement and the physical education requirement.

This author feels that the time has come to make a more comprehensive statement, and accordingly we call for the elimination of all general Institute requirements. This is a step that is overdue, and if implemented for the entering class of 1975 will relieve future students of some of the fretting about fulfilling requirements that is currently so common.

While calling for this change, however, we specifically reassert our belief in departmental requirements, and feel certain that most departments will simply add the majority of the Institute requirements to the list of courses required for graduation with a degree in their department.

Consequently, little net change will result, but there will be two benefits: first, what change there is will be very important in relieving some students in specific majors from suffering through irrelevant courses. Second, with each department setting the requirements, faculty and students in the department, who have a keener understanding of that specific department's needs, will be able both to gear the requirements to that department and to more easily change the requirements for a degree if this should be desired.

Thus, the result would be a more flexible, department-oriented requirement system, with each department setting the total requirements for a Bachelor's Degree in its own field of endeavor. The Chemical Engineering department, for example, would be certain to retain the chemistry requirement, but the Architecture of Economics department might not.

Why do we feel this step is necessary? Primarily because we think it will give students a more direct say over their degree requirements, and will result in a more flexible mechanism for changing requirements. To support our contention that current requirements are either failing in their job or are out of step with the needs of today's students, we will proceed through a list of all such requirements, pointing out the weaknesses or injustices in each.

\**The Chemistry Requirement:* Though recently this requirement has been liberalized to allow 5.01, 3.091, or 5.41 to satisfy it, that still does not make it any more worthwhile. Most students have little interest in Chemistry, very few choose to major in it or related fields, and the Chemistry department is heavily oriented toward graduate study.

Most students have indicated that, if allowed, they would not take 5.01, 3.091, or 5.41. The first of these courses is widely

acknowledged to be terrible, and reportedly many of the faculty in the Chemistry department wish they didn't have to offer the course. In the last couple of years, 3.091 has seen a large surge in popularity; students who have taken it say it is a fine course, well taught.

But these same students acknowledge, by a large majority, that the course is not so basically important or fundamental to learning that it should be required for everyone. In fact, part of what makes the course so good is that it is a little off the beaten path. 5.41 is great for Chemistry majors, pre-meds, and Biology majors, but too hard for freshmen, and not suited for most of the student body.

\**The Physical Education Requirement:* Our position on this is that it is superfluous to the interests of a degree-granting department whether or not its students have had two quarters of pistol and two quarters of archery. Under no stretch of the imagination should this "physical education" be controlling in deciding whether a student is to be awarded a degree. Physical education courses will still be available to students who want them; the athletic facilities will still be open for general use.

\**The Laboratory Requirement:* All students must take one 12-unit course satisfying this requirement. Basically, the requirement is abominable, because students who are not physical science or engineering majors can't find any courses to take that won't result in their being shafted. The clamor to get into 17.01T (the Political Science course satisfying the Lab requirement) is evidence enough of that. And even this course is barely qualifying as a Lab course. The professor who teaches it had to go before the Committee on Educational Policy to try to prove that his is a genuine Lab course as the Committee defines "Lab." He admitted afterwards to having to use tortured logic to get it approved.

The course would be better if the professor weren't required to resort to a sales pitch to bail out majors in his department. In short, each department may want its students to have some kind of relevant lab, but the general Institute requirement certainly isn't the way to do it.

\**The Upperclass Humanities Requirement:* This is the bane of most engineering students. At least, some say, if the humanities courses were any good, the requirement would be palatable, but as it stands, it's not even that. The result is that a bunch of future engineers either suffer through some history or literature, or cop out and sign up *en masse* for Professor Lettin's fine "Biological Bases of Human Perceptions and Knowledge" (21.97) to get their guaranteed "A".

If the engineering departments want to maintain the Humanities requirement as being necessary to graduate, that is

their choice. As it currently stands, the requirement benefits no one; least of all the Humanities Department, which must enroll a thousand students each semester in courses they don't want to take and which the Department doesn't want to teach. It is the view of many Humanities professors that the courses are not as good as they could be because there are so many students in them that are reluctant to be there. All of the above holds true also for the Freshman Humanities requirement, whose courses, it seems, are in a continual state of flux. Talk to someone who's taken "Identity and Autobiography" (21.013).

\**The Science Distribution Requirement:* Originally designed to force scientists and engineers to broaden their scope outside of their own concentration, this requirement now serves chiefly to discriminate against Humanities majors. With existing departmental requirements as they are, the engineers and scientists are already required to take an average of two courses which satisfy this requirement and hence need only take one more course outside their departmental requirements.

Non-science majors, however, don't have these courses listed among their departmental requirements, and have to take more science courses outside their major than the science students do. Thus, the requirement serves to force Humanities and Social Science majors to take three unwanted courses, and engineering majors only one.

Also, a look at the list of courses that satisfy the requirement shows an almost arbitrary distinction between those that do satisfy and those that don't. Do you know anybody who has fulfilled theirs with 22.01 (Nuclear Engineering)?

\**Freshman Math and Physics Requirements:* We have less quibble with these requirements than the others because the subject matter is so basic. Nonetheless, we remain convinced that most departments can simply add 18.01, 18.02, 8.01, and 8.02 to their requirements without any major tussles, and if — by some chance — a department feels it can offer a degree to some student not possessing one of these courses, it ought to have that option.

In short, what we are recommending is more flexibility and freedom, and less centralized bureaucracy. This would eliminate much of CEP's work, giving the departments a more substantial role, and students could petition for course options straight to their own department, rather than to CEP. Implicit in this, of course, is that the departments will allow student opinion to influence their decision-making in regard to setting degree requirements.

\* \* \*

Members of the MIT Community with opposing opinions are invited to respond.

by Brant Parker and Johnny Hart



The Wizard of Id appears daily and Sunday in *The Boston Herald Traveler*.

THE TECH

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## Course XXI deletes unorthodox course

By Lee Giguere

Modes of Self-Definition —

*An inquiry into the ways in which Western man defines himself, his relation to others and to the society around him. A limited number of readings — psychological and philosophical — including such authors as Buber, Erikson, Freud, and Laing. Of primary importance is the student's own writing (including the keeping of a journal), parts of which will be regularly used in class as a focus of discussion. Each class will provide its own questions and topics as they relate to the concerns of its members. Informal class organization designed to challenge conventional assumptions about the nature of learning and the transaction between teacher and students. Students encouraged to experiment with media other than language.*

—The MIT Catalogue

This year, the Department of Humanities is seeking to abolish this freshman humanities sequence on the grounds that it is not "intellectually respectable." In the past two years *Modes of Self Definition* has undergone a period in which it seemed to be seeking its own identity (formerly the sequence was titled *Identity and Autobiography*).

In some ways, the Department's charge is accurate. Unlike most other humanities subjects at MIT, *Modes of Self Definition* does not have an extensive list of required readings which can be presented as proof that the subject presents significant intellectual material for its students to assimilate. The students are expected to learn from each other, an idea not often encountered as the basis of formal academic subjects.

The pivotal question, then, is exactly what constitutes education. The instructors of *Modes of Self Definition* are asserting that significant learning can ensue when students meet and interact on a personal level. They assert that learning can take place in an unstructured format that places the teacher among his students without the usual "props" that he relies upon to provide "continuity" to

his class. The assertion behind the Department's charge is that "respectable" education consists primarily of "book learning," while learning about people by interacting with them rather than reading about them is not as "real."

MIT is biased against this kind of learning, focusing instead, on the transfer of quantified bits of knowledge to its students. However, there is little emphasis on learning through personal interaction with other people. In spite of the efforts of the Freshman Advisory Council and others, MIT is not the sort of place where students interact closely with professors as people.

This, however, is the assumption behind *Modes of Self Definition*. Assigned readings (which most students don't do anyway) are not the only way of learning, the instructors argue; there are others. The problem with this is that it is not reducible to the terms that the Department is used to handling.

The sequence provides real alternatives to the other sequences offered to freshmen. It provides an opportunity for students to learn about themselves and examine their own identity in a way that other courses do not. In some ways, it is not intellectually challenging — the instructors are not expecting their students to develop great insight into a series of books, but rather to do something with other people.

It seems that it is important that MIT offer some means for students to examine their selves. The traditional subjects do not provide this. Self-understanding and development cannot occur in isolation from the rest of humanity. Books, no matter how well-written, depersonalize their subjects. They serve to remove reality one step away from the self so that it can be looked at, but none the less, they still serve to depersonalize experience, by making it less immediate. *Modes of Self Definition*, while not denying the value of literature, denies its ascendancy as a mode of learning.

In the place of depersonalized experience, it introduces personal experience. The students in the course learn from each other, and from their instructors, through what they do with them. Interaction, not discussion of mysticized, literary experience, is placed at the center of the learning process.

Undoubtedly, the sequence still needs improvement. However, to end it now, before the teaching staff has had a chance to see what they can do, before they have even been able to overcome the hazards thrown up by their own past experience, seems premature.

# entertainment

Tuesday, April 27, 1971



## Rita Coolidge

By Rob Hunter

Occasionally, popular music is blessed with the emergence of a new star capable of interpretations of music that add a different flavor to the spectrum already represented; as example, the sudden climb of Joe Cocker, Leon Russell; perhaps Crosby, Stills, Nash and Young, come to mind. There are, of course, others — the Top-40 stars backed by an appealing name, an even more appealing bankroll, and just the right sales pitch, but they are seldom musicians. In any case, however, it is rarely an accident when a group succeeds; more often, it is a combination of talent and a knowledgeable producer that bring together the right mixture.

Recently, there has been a new phenomenon: that of the professional back-up artist whose reputation grows through guest performances on other peoples albums. There are several highly respected artists, like Russell, Ry Cooder, Carl Radle, even Janis Joplin, who built up a tremendous reputation without ever cutting their own albums. Eventually, though, the best ones decide to do their own work.

There is a surprisingly close-knit group of performers who somehow manage to show up on a large number of the better releases, and most of them are present on the new release by Rita Coolidge, perennial backup singer for Steve Stills, Joe Cocker, Bonnie & Delaney, and several other successful performers. Most of them make the required guest appearances, and help to produce an attractive, solid first album for Joe Cocker's Delta Lady. Rita does a number of interpretations of other writers' material, most of them innovative and entertaining.

The arrangements are unpretentious, and the backup work is of impeccable quality — all of

which adds up to a pleasant, highly listenable work.

It is not, however, a dynamic album in the tradition of the Joe Cocker/Bonnie & Delaney productions. This is not a criticism; it is a real pleasure to relax from the drive and frenzy of a Led Zep or Grand Funk release into a comfortable, relaxing production of high musical quality.

(On A&M Records)

By Emanuel Goldman

In Boston's Museum of Fine Art, there hang four Picasso prints in sequence. In the first drawing, the artist has rendered a bull in all its rich and exquisite visual detail. In the second, the embellishments are gone. The third bull consists only of lines, and the fourth one is reduced to bare essentials: no more than half a dozen lines in all. Nevertheless, everything is still there to see in that fourth drawing.

So it is with Robert Bresson's film *Au Hasard Balthazar*. In a condensed, selective, indeed severe, manner, Bresson covers ground several times as quickly as other filmmakers. This is, literally, a film from the point of view of a donkey named Balthazar — what happens to the animal, who his masters are, and what their fate is to be in contemporary rural France. In line with the narrative perspective is the visual one. Bresson constantly shoots ground and feet — the way the donkey would often see.

What emerges is an agonizing vision of man's lunacy: a father with so much pride that he will ruin his family needlessly; delinquent youngsters full of cruelty and utterly without compassion; the corruption of an innocent and good natured young

## Marigolds

By John Kavazanian

Last week *The Effects of Gamma Rays on Man-in-the-Moon Marigolds* opened at the New Theater (the Harvard Hasty Pudding Club) in Harvard Square, and it definitely lived up to its reputation. *Marigolds* is by Paul Zindel (also author of ... *And Miss Reardon Drinks a Little*, now on Broadway) and is a most effective piece of ironic comedy preying, through laughter, on your deepest emotions of sympathy.

Eileen Heckart is brilliant in the role of Beatrice, the sadly unfulfilled mother of two daughters, each of a completely different character. She takes on elderly borders whose families want to get rid of them for money, continually lamenting

about how badly her life has gone. Her bitterness extends to her daughters. Tillie (Marcia Jean Kurtz) is a serious minded student, thirsty for scientific discovery and enthralled by the ordered discipline of seemingly disciplineless nature. Her sister Ruth (Kendall March) makes up for her lack of intellectual power with her manipulation of people through words and her body. She is coddled by her mother and suffers from epileptic convulsions brought on by being with one of the elder brothers when he drops dead.

Tillie's mother keeps her home from school to do work around the house and generally gives no encouragement at all to her less attractive but smarter

daughter's love for science. Ruth's generally antagonistic attitude toward her sister changes one day when she comes home from school to tell her mother how proud she is of her sister's taking first place in the science fair.

Eileen Heckart is ideal, with her rushing, sarcastic voice, and creates a powerful impression of trapped hopelessness, similar to the feeling in a Williams play like *The Glass Menagerie*. Also, an incredibly good performance is turned in by Ethel Woodruff in the role of Nanny, the pathetically speechless elder border. All considered, *Marigolds* is a powerful experience and not to be missed.

### Book:

## Anarchy

By Lee Giguere

*Anarchy & Order, Essays in Politics*, by Herbert Read (Beacon Press, \$2.95)

"Anarchism means literally a society without an *arkhos*, that is to say, without a ruler. It does not mean a society without law, and therefore it does not mean a society without order. The anarchist accepts the social contract, but he interprets that contract in a particular way, which he believes to be the way most justified by reason."

In some ways, Read's definition of anarchy makes it a very conservative political doctrine, for his principle concern in political life is not that the government should be eliminated, but

that government should be limited. Read holds that people are able to govern themselves well without the enormous structures that have been raised by modern industrialized society.

Well-aware of the argument that an industrial society would collapse without a strong central government to maintain order, he asserts that order can be maintained by much smaller groups on the basis of mutual cooperation.

However, it is in the area of political structures that Read's anarchal philosophy is the most striking, particularly when viewed in the framework of American history. American government began with the New Eng-

land town meeting, a form which has become mythicised in American thought. The most striking features of this type of government are that it is small and that it involves the whole of the governed in the operation of the government. It was to this cause, that over one hundred years ago, Alexis de Toqueville attributed the vitality of the American democracy. And it is Read's anarchism which leads him to say that "... real politics are local politics. If we can make politics local, we can make them real."

In his lucid and well-written essays, Read argues again and again for the decentralization of the government, a cause espoused by the most radical as well as the most conservative elements of our society. The involvement of each man in the government on a personal level is the one way, he asserts, to make a democracy vital.

At the same time, Read argues that this combination of decentralization and personalization will be a key force in the improvement of the quality of life. The anarchist, Read contends, does not seek chaos, but rather organic order.

girl; and ultimately, a basic lack of respect for life, highlighted by the general treatment the donkey receives throughout.

Balthazar becomes a sort of reflecting glass, through which everything is seen for what it is, in a neutral way. For Balthazar has no moral pejoratives — he only recognizes kindness or cru-

elty, calm or misery. The viewer doesn't need any lavish extraneous material — the essence of experience is distilled through Balthazar's unflinching stare — and it is an essence to chill those of us who still believe in good.

*Au Hasard Balthazar* will play at the Orson Welles for one week, starting April 28.

## Recordings

### Woodstock II (Cotillion)

Even before all the nominees are in, this album wins the Rip-Off of the Year Award. While the first Woodstock set was a good documentary with a lot of good music on it, this one is trying to get by just on all the publicity of the festival. The music consists of a full side of often repetitive and boring Jimi Hendrix work (to make this a must for Hendrix collectors, I suppose), three acoustic Crosby, Stills & Nash songs that you've already heard, some off-key music by Jefferson Airplane, and a few random cuts by Mountain and Melanie, two of the current "fave raves." Oh, and for realism, a few seconds of the crowd singing "Let The Sunshine In" (Groovy!) is tacked onto the end of the record. The only decent cut is a long boogie by Canned

Heat and that isn't enough to make the album worthwhile. There is no feeling of a real event as there was on the first record,

Also, the musical high points were all included in that first album. That leaves out just about all the reasons for releasing another album. The only one left is for money. One wonders how many more Woodstock albums will be released.

*King Progress* — Jackson Heights (Mercury)

Lee Jackson was always the least flashy (and least talented?) member of the Nice. Now in his own group, he continues to show restraint and the results are pleasing.

Jackson has switched from bass to acoustic guitar and so he remains in the background musically, but this time the other

musicians, Charlie Harcourt on keyboards and guitars (who co-wrote the songs with Jackson) and Tommy Sloane on drums are competent without having to show off.

The songs on *King Progress* are all very modest pieces. The instrumental solos are excellent without getting out of line with the frame of the song itself. The major complaint has got to be the vocals, since Jackson insists on singing lead. Somebody else in the group could do a better job — the harmonies are much better than the solo wooden voice. Of course, any fan of the Nice's should be used to this by now so it really isn't that insufferable. But this record is aimed at a much wider range of tastes than anything by the Nice (or Emerson, Lake & Palmer) is.

—Jay Pollack

# Week of protest ends in rally on Mall

(Continued from page 1)  
and social. The talk of war atrocities and administration cover-ups, which characterized previous rallies, lost out to welfare problems, unemployment, inflation, and the rapid decay of both the natural environment and the man-made one, America's cities.

There was little violence at the Saturday march and about two dozen arrests. PLP-SDS did try to organize a 3 pm breakaway rally at the Employment Security Building, but did not succeed, mainly because the area



Photo by Dave Vogel

in front of the building was still packed with people marching to the Capitol.

An attempt by approximately 1,000 people to take over DuPont Circle, as was done in November, 1969, also failed when the demonstrators found the Washington Police had gotten there first.

Many observers and newspaper columnists agreed that the Friday and Saturday actions represented a blow to the Nixon administration. *The New York Times* editorialized that "the massive numbers of anti-war demonstrators who gathered both in San Francisco and the nation's capitol over the weekend underscored the rising tide of disenchantment that now sweeps coast-to-coast, across much of American society." The

paper took note of Nixon's seeming decision to ignore the hundreds of thousands gathering to urge that he end the war.

Locally yesterday morning three regular *Globe* columnists agreed that the anti-war demonstrations had been a striking display of national sentiment. "There can be no mistake," emphasized "Political Circuit" columnist Robert Healy, "about what happened in Washington over the weekend. In one of the biggest anti-Vietnam rallies was fashioned a coalition that will not be stopped until all the

One soldier crowed, "Johnny's come marching home — to kick ass," while another chimed in "Nixon's going to burn in hell for this war," to accompanying cries of "right on."

The medals were thrown over a small fence constructed to close off the speakers' area for the rally Saturday. By the end, the pile of medals and associated paper was about ten feet long, four feet wide, and an inch or so deep.

#### 'Good conduct'

One soldier from Massachusetts seemed to sum up the feelings of all the veterans present that morning when he threw over his good conduct medal and remarked, "like my fellow Massachusetts resident Thoreau, all I regret is my good conduct."

That afternoon Senator George McGovern held public hearing "to allow the members of the House and Senate to hear members of the VVAW who have been here this week to testify about their experiences in Indochina." McGovern added that the group had shown "the highest kind of patriotism," that they had "reflected great glory on themselves and their country."

Eight witnesses testified that afternoon. Not all of them had something new to say; there were several common themes. A major sentiment was that the army did its best to indoctrinate the belief that the Vietnamese, North and South alike, were little more than sub-human animals, so there was no need to show compassion for mere "gooks, slants, and slopes."

One vet defended the war, speaking mainly of the commitment this country has to the people of South Vietnam.

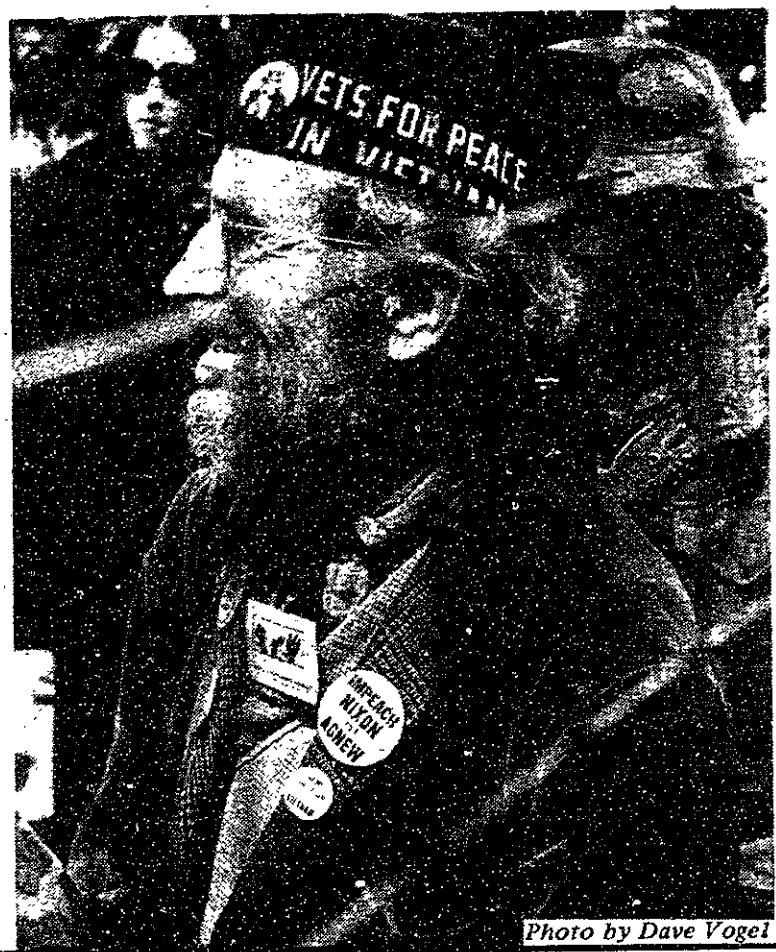
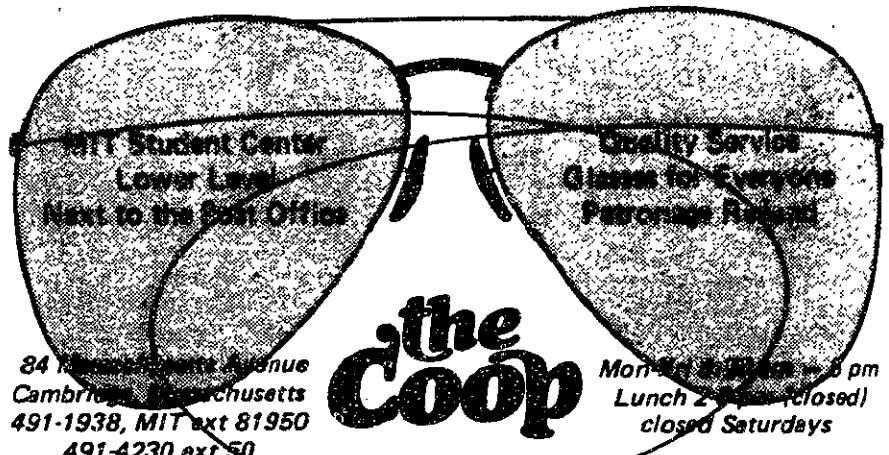


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# Jason-Medea

By Harvey Baker

Once we were young. And we had aspirations and ambitions and we were going to carve ourselves out a place in the world. Like Jason and the Argonauts, we were after the Golden Fleece. And then we grew up and in our age and wisdom, we smiled knowingly at our foolish youthful exuberance.

*Jason-Medea* at the Caravan Theatre is an expression of its playwrights' smiles of age. While cloaked in the tale of the mythological search for the Golden Fleece, the play really is poking fun at the conventions of people, particularly the young and ambitious, whether in the time of ancient, mythological Greece or in Twentieth Century America.

It is clear that *Jason-Medea* is from the people who brought you *How to Make a Woman*. That play was such a success that the playwrights of *Jason* just could not resist hitting some of the same themes, such as sexism and egoistic self-interest, that characterized *Woman*. In fact, *Jason* has an explicit character, billed as the "ego of Medea," (the female lead) whose

sole purpose in the play is to show us how Medea is trading her independence for her man.

Particularly aggrieved by the play will be our liberal intellectual friends, who are castigated by a tyrannical king who is told that the liberals oppose his regime. Of one of them, the king says, "Who do you think subsidizes his intellectual curiosities?" Curiosities is a curious word for it makes all us university types take a second look at our own research and studies to see if they mightn't be "curiosities" also. Even supposing we see that personally we are going nowhere, what does that bode for what we can do for humanity? Are we now going to go out and conquer the world and show everybody the light at the end of the tunnel? Perhaps, but the aging authors of *Jason-Medea* give Jason this line to speak which should be particularly relevant to the political struggle of

our twentieth century radicals. Says Jason, "Freeing myself was hard enough; freeing others is a pain in the ass." Indeed it is.

The trouble with *Jason-Medea* is that it is not finished yet, and hence the final scene is improvisational. This makes for some humorous moments, but nonetheless, the final scene resembles a Pier Six brawl more than it does the finale to a work of art. In an effort to bring community interest into people's theatre, the audience is invited to make suggestions regarding the acting out of their visions of paradise. Such suggestions tend to have little if anything to do with the subject matter of the play, and at best serve as a digression, and at worst, as an annoying conclusion to a play that otherwise had built up a tremendous degree of unity.

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# Lightweights sweep Ivy foes

By Bradley Billedeaux

For the second time this season, MIT's lightweight crews swept their regatta, this time retaining the Geiger Cup, the annual competition between Tech, Cornell and Columbia named in memory of MIT's first director of athletics. The lights had previously swept Yale.

Veteran coach Jack Frailey's 1st and 2nd varsities were never headed, leading from the first stroke off the stake boats. The 3rd varsity won with a classic MIT sprint, having rowed dead even with Cornell until the final 100 meters of the 2000 meter race.

The varsity, after a furious start at 43 strokes per minute, leaped to a one length lead. Rowing at 34, they remained ahead of the fray, as Cornell and Columbia battled it out down the course. In the last 500 meters, Columbia pulled ahead of Cornell, but couldn't cut the Engineer's lead. Stroking against a headwind, the Tech eight was timed at 6:41.5, winning by eight seconds. "We expected to win by that much," explained Randy Gregg '71.

Never satisfied, Coach Frailey later remarked "We had seven seconds on Cornell after the first 1000 meters, but only twelve seconds at the finish." Obviously Frailey and his smooth stroking varsity - bow-McIntyre; 2-Mammen; 3-Nowak; 4-Bradley; 5-Gregg; 6-Malarkey; 7-Smith; stroke-Billings; cox-Tuttle - are working toward their next race

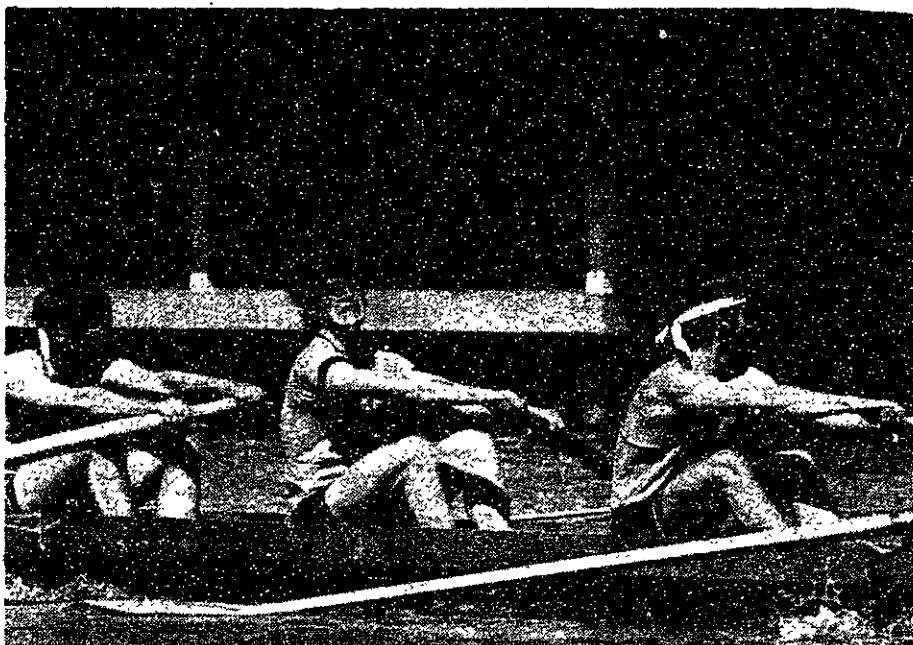


Photo by Bradley Billedeaux

Three oarsmen on the second freshman lightweight crew squad "Pull to Win" in Saturday's race against Cornell and Columbia. From left to right are Mike Filosa, Bill Hickling, and Bob Minshall.

against Penn and Navy.

The big question in freshman lightweight action was, can an error be beneficial to a crew in inter-collegiate competition? Evidently one paid off for the MIT lightweight frosh Saturday when 5-man Bill Lambert caught a crab (crew jargon for losing control of his oar) after 1300 meters of a close struggle with Cornell. Lambert said, "I thought I'd blown it; I pulled a lot harder afterwards, and I think everyone else did too." Fourman Don Jones agreed, "Psychologically it probably was a good thing. I pulled harder afterwards."

In last place after the start, the frosh gained the lead at the

Harvard Bridge. Then came the crab, costing them 1/2 length. Amidst the "Go Tech go" cheers from the boathouse, they took ten hard strokes, which completely restored their lead. This so demoralized the Cornell eight that the high-stroking Tech frosh just continued moving ahead, winning by two lengths at 6:49.5.

The 1st frosh, coached by Fraser Walsh, are: bow-Hartman; 2-Randall; 3-Greene; 4-Jones; 5-Lambert; 6-Jordan; 7-Sheetz; stroke-Moehlenbrock; cox-Unemori. They will travel to Annapolis this Saturday to challenge the Middies and the U. of Pennsylvania freshmen.

The Tech

# Sports

## Track squad crushes Bowdoin in 102-52 win

By Mike Charette

The young MIT track team buried Bowdoin, 102-52, at Briggs Field last Saturday, boosting the team's record to 2-1. The meet's highlight was a record-breaking performance by Brian Moore '73 in the discus.

A 225-pound sophomore from Richland, Washington, Moore threw the discus 155'1", breaking his own record, set earlier this year, by four feet. He also established a personal best of 174'2" in the hammer throw, flinging the tungsten ball 11 feet past his previous efforts. Moore easily won the shot put also, thus continuing his unbeaten streak in all three events this season.

Two sweeps were registered in the meet, both in the field events. The team of Innocent Akoto '74, co-captain Al Lau '72, and Scott Peck '73 took all three places in the triple jump, as Akoto broke the freshman record with a 45'0" effort. In the javelin, Mike Charette '74, Kim Bierwert '72, and Alex Tschyrkow '74 shut out the Bowdoin throwers.

Walt Gibbons '73 and injury-plagued Dave Wilson '73 remained unbeaten in the high jump and pole vault.

In the 100 and 220 yard sprints, John Fonville was Bowdoin's only double-winner, just nipping a fleet-footed Elliott Borden '73 in both instances. Bob Tronnier '73 ran his best of the season, and came within 0.1 second of the varsity record in the 120 yard high hurdles. Co-captain Pat Sullivan '71 took a first in the 880 yard run.

The results were:

440 yd Relay 1.Bowdoin (Fonville, Larrabee, Honold, Cole), 44.9; 2. MIT, 45.1  
1 Mile 1.Kaufman (MIT), 4:28.9; 2. Myers (MIT), 4:30.88; 3. Savage (B), 4:44.1  
120 yd Highs 1.Tronnier (MIT), 14.7; 2. Roberts (B), 15.7; 3. Lau (MIT), 16.1  
440 yd Dash 1.Cole (B), 50.1; 2. Thompson (MIT), 50.8; 3. Coverdale (B), 51.4  
100 yd Dash 1.Fonville (B), 10.1; 2. Borden (MIT) 10.1; 3. Reed (MIT), 10.2  
880 yd Dash 1.Sullivan (MIT),

1:59.1; 2. Reilly (B), 2:01.5;

3. Kimball (MIT), 2:02.4

440 yd IH 1.Roberts (B), 57.2;

2. Leimkuler (MIT), 58.1; 3.

Webster (B), 59.3

220 yd Dash 1.Fonville (B), 21.9; 2. Borden (MIT), 22.0;

3. Cole (B), 22.3

2 Mile 1.Lewis (MIT), 10:02.4;

2. Goldhor (MIT), 10:08.6; 3.

Davis (B), 10:13.0

Mile Relay 1.Bowdoin (Loaney, Reilly, Coverdale, Fonville), 3:31.7; 2. MIT, 3:32.9

Hammer Throw 1.Moore (MIT), 174'2"; 2. Pearson (MIT), 139'2"; 3. Hardej (B), 138'6"

Discus 1.Moore (MIT), 155'1"; 2. Haag (MIT), 131'10"; 3. Hardej (B), 131'3"

Long Jump 1.Lau (MIT), 21'10"; 2. Peck (MIT), 21'3"; 3. Roberts (B), 20'10"

Triple Jump 1.Akoto (MIT), 45'0"; 2. Lau (MIT), 42'11"; 3. Peck (MIT), 42'6"

Shot Put 1.Moore (MIT), 50'5"; 2. Hardej (B), 43'3"; 3. Sheehy (B), 41'1"

High Jump 1.Gibbons (MIT), 6'1"; 2. Roberts (B), 6'1"; 3. Lau (MIT) 5'11"

Pole Vault 1.Wilson (MIT), 14'0"; 2. Rich (MIT), 12'0"; 3. Webster (B), 11'6"

Javelin 1.Charette (MIT), 178'8"; 2. Bierwert (MIT), 177'0"; 3. Tschyrkow (MIT), 166'8"

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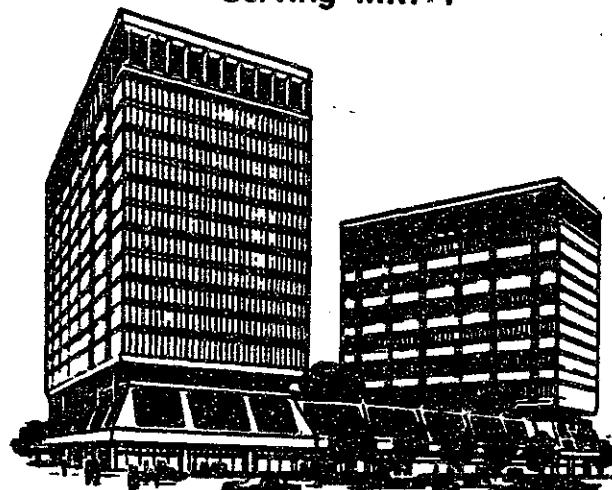
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